MUSEUM NEWS

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

AUTUMN 1962

Wine Vessel (Tsun). Chinese, Shang-Yin Dynasty. 1766-1122 B.C. Bronze with varied green patina. Ht. 13¼ inches. A *tsun* was a bronze ritual vessel made for actual use at ancestral sacrifices when food and wine were offered to the departed ancestors. This bronze ritual vessel may derive its shape from a more ancient pottery prototype. Generally, such vessels were made in honor of particular individuals and are inscribed to them.

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AUTUMN 1962 *New Series: Volume 5, Number 3*

EDITOR: Otto Wittmann

ASSISTANT EDITOR: Millard F. Rogers, Jr.

COVER: *Mantel Clock.* French. About 1770-1776. Gilt bronze. Ht. 18¾ inches. Case in the manner of Etienne Maurice Falconet (1716-1791): *Venus Clipping the Wings of Cupid.* Movement by Mercier, Paris. Ex-collection Baron Alfons de Rothschild, Vienna. Gift of Florence Scott Libbey, 1960.

BACK COVER: *Wine Fountain.* Dutch (Delft). About 1750-1775. Polychromed, tin-glazed earthenware. Ht. 19 inches. Gift of Florence Scott Libbey, 1961.

NEW ACCESSIONS

The pages which follow illustrate rare and significant works of art acquired, for the most part, during the past two years. The last issue of *Museum News* devoted to new accessions appeared in the summer of 1960.

As this is a general museum of art, the collections range from ancient China and Egypt, through the classic civilizations of Greece and Rome, the medieval and Renaissance periods, up to the present day. Indeed, the new additions illustrated in the following pages could serve as milestones in the chronological sequence of history. One can think of this booklet as a miniature illustrated history of art.

How much one can learn from these beautiful and valued objects and paintings depends to a great extent on how much background in the general history of mankind is brought to them. However, whether or not we understand completely the original use and place of these objects, we can admire their beauty and the skilled craftsmanship which produced them.

The collections of this Museum have been chosen slowly and with considerable care over the years, and new additions are made with the same high selectivity. Unless otherwise indicated, these new accessions have been acquired with the funds bequeathed by the Museum's Founder and first President, Edward Drummond Libbey, and are designated as his gifts. Other donors have also been generous, and their names are listed on the following pages with their gifts.

The art illustrated in this booklet is only a small selection from a considerably larger quantity acquired during the last few years. It may appear that a disproportionate number of objects are shown, but only a few of the paintings recently acquired have been illustrated. We hope to devote future issues of this publication to more detailed study of some of the recently acquired paintings.

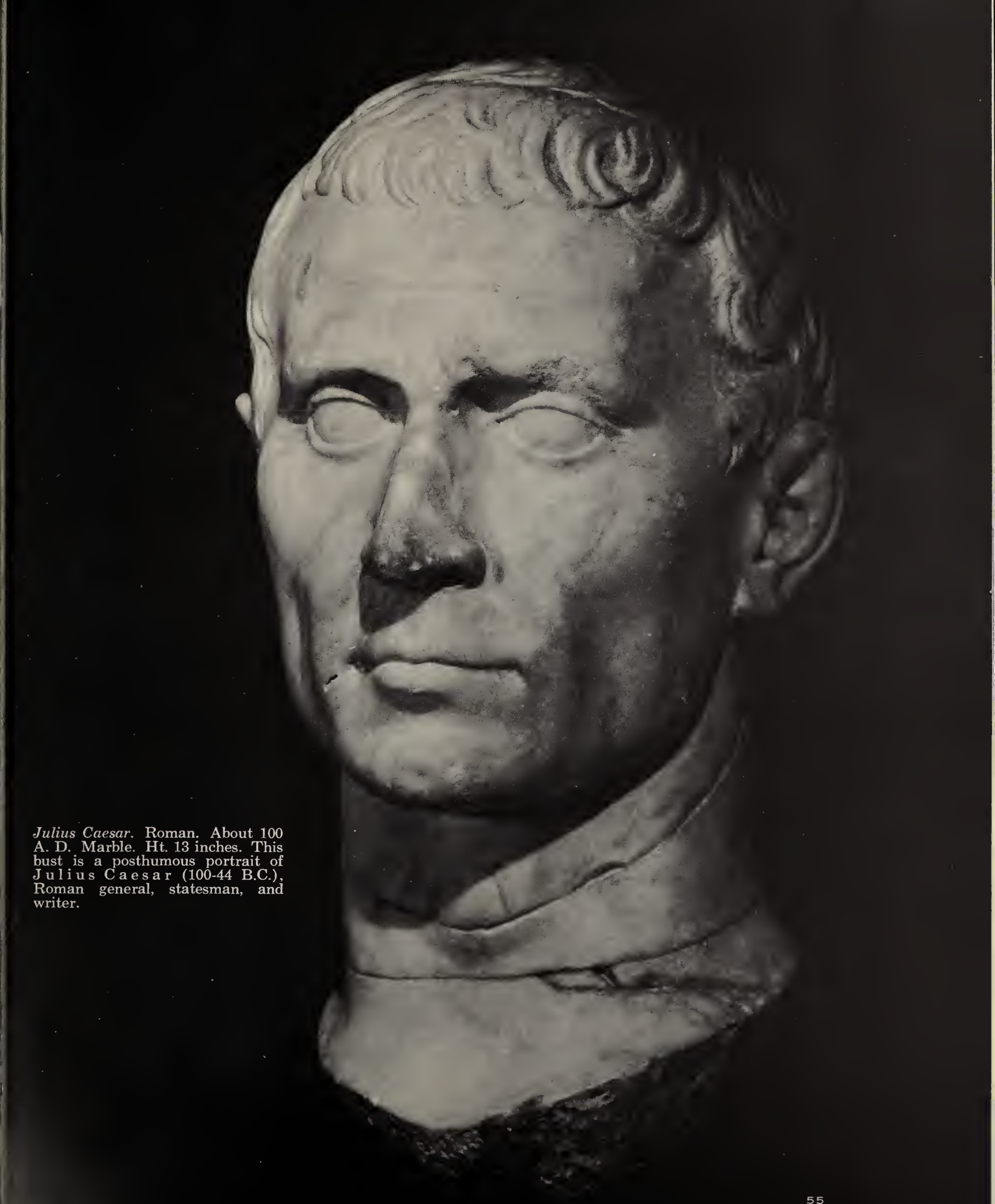
Otto Wittmann, Director

Mummy Mask. Egyptian. 200-100 B.C. Painted stucco with glass eyes. Ht. 7⅞ inches. The embalmed mummies of Ptolemaic Egypt normally were covered with such masks. The dramatic outlining of the eyes was suggested, perhaps, by the Egyptian fondness for the use of kohl as a cosmetic.

Kylix. Greek (Attica). About 515 B.C. Red-figure style, signed by the Euergides Painter. Diameter including handles 15 1/16 inches. Subjects: (roundel): a cock; (side shown): Herakles killing Kyknos; (side not shown): fighting Hoplites.

Panathenaic Amphora. Greek (Attica). About 490 B.C. Black-figure style, by the Kleophrades Painter. Ht. 24 15/16 inches. Subjects (above): Athena; (below): a referee and two athletes. Inscribed: Prize (for prize-fighting) at Athens. Athletic contests combining boxing and wrestling were held in ancient Athens during the festivals held every four years to honor Athena, the city's patron goddess. The prize for such an event was a special, inscribed amphora, such as this one, which the winners were obliged to purchase.

Cup. Roman (probably from Asia Minor). Early first century A.D. Silver, parcel gilt. The repoussé case is fitted over a smooth bowl. Ht. 2¾ inches. Diam. 3½ inches. Bacchic motifs decorate this magnificent cup, which was probably made in one of the cities of Asia Minor, perhaps Ephesus. The exquisite workmanship and precious technique indicate that the cup was made for a Roman official of high rank.



Julius Caesar. Roman. About 100 A. D. Marble. Ht. 13 inches. This bust is a posthumous portrait of Julius Caesar (100-44 B.C.), Roman general, statesman, and writer.

Hydria. Greek (Attica). About 520 B.C. Black-figure style, by the A. D. Painter. Ht. 23⅜ inches. Main subject: Women at a fountain. Shoulder subject: Departure of Priam. This artist specialized in vase painting involving fountains. Priam's departure was favored as a subject for hydrias of this period.

Diana. Roman (Asia Minor). 100-200 A.D. Bronze. Ht. 12½ inches. Ex-collection Prince Trivulzio, Milan. This ancient statuette of the Roman Goddess of the hunt, Diana, was cast in the *cire perdue* or lost wax method. The extended arm may have held at one time a spear or bow, while the raised arm was a Roman manner of indicating fatigue.

Torso of a Female Deity Cambodian. 11th-12th century A.D. Sandstone. Ht. 19⅛ inches. This torso probably came from one of the great temple complexes of ancient Angkor, a city of the Khmers in present-day Cambodia. The Khmers dominated Southeast Asia from the 9th through the 15th centuries, developing styles of architecture and sculpture uniquely their own.

Candlestick. Spanish. About 1590-1600. Gilt-bronze, engraved with arabesques and mounted with champlevé enamel plaques. Ht. 18½ inches. Gift of Florence Scott Libbey, 1959.

Basin. Spanish (Valencia). About 1475. Tin-glazed earthenware painted with gold luster and blue. Diam. 19¾ inches. Ex-collection William Randolph Hearst. Gift of Florence Scott Libbey, 1961. In the 15th century, the finest pottery in Europe was made in Spain by Moorish potters. This ware, called Hispano-Moresque, employed austere Gothic designs, heraldic birds and beasts, and religious symbols — such as the monogram IHS in the center of this piece.

JACOB CORNELISZ VAN OOSTSAANEN (About 1470-1533). *The Artist with a Portrait of His Wife.* Oil on panel. 24 7/16 x 19 7/16 inches. Ex-collection Duke of Newcastle, Clumber Park, England; Earl of Lincoln; Geldner, Basel. The artist, who painted this double portrait about 1530, represents the late Gothic tradition in Dutch painting. It is a frank, objective rendering of the artist and his wife. As an Amsterdam artist, van Oostsaanen is the first known Dutch painter associated with that city.

JAN BRUEGHEL the ELDER (1568-1625). *Landscape with a Fishing Village*. Oil on panel. Signed and dated lower left: BRVEGHEL. 1604. 14 x 25⅜ inches. Ex-collection Jacomo de Wit, Antwerp; Frederick Augustus II, Elector of Saxony and King of Poland. Jan Brueghel the Elder was one of a famous family of artists. His landscapes played a noteworthy role in Flemish painting, for the artist was among the first to utilize pure landscape as subject and sole reason for pictures.

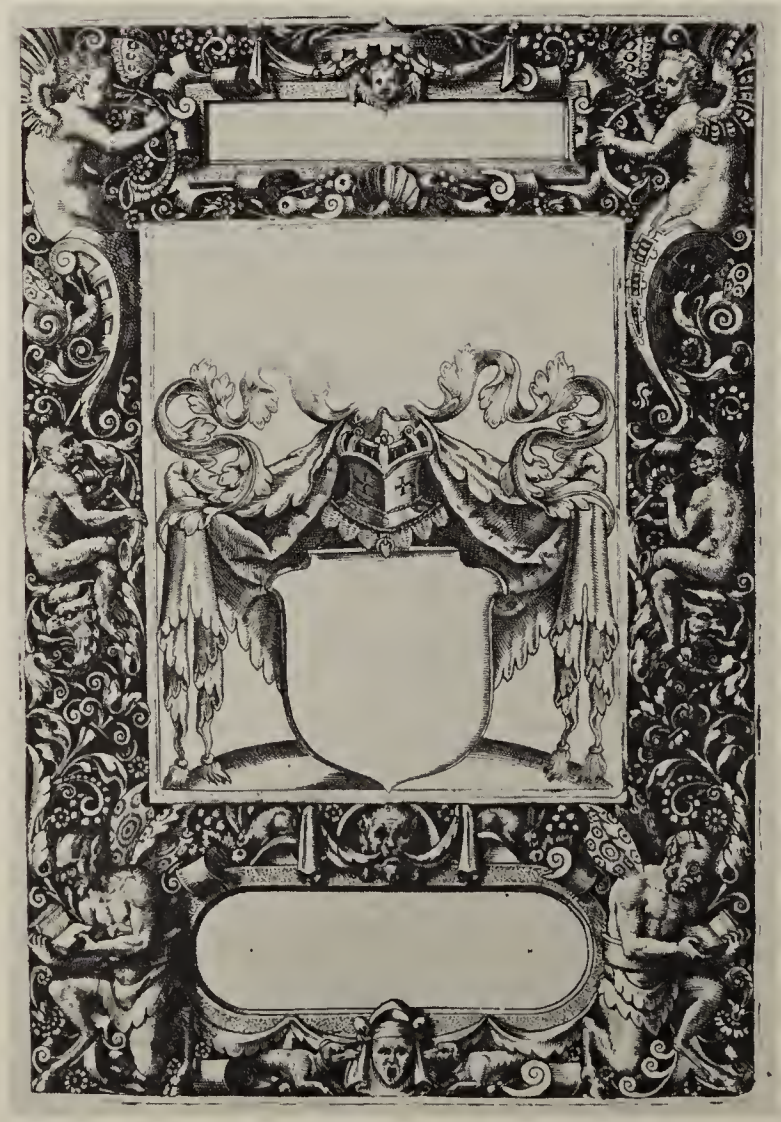
Carpet. Persian (perhaps Yazd). Late 16th-early 17th century. Tapestry weave *(Kilim)* technique, silk enriched with metal threads. 86¼ x 54 inches. Ex-collection Comtesse de Béhague, Paris. Gift of Saemy Rosenberg, Rosenberg and Stiebel, Inc., 1958. Although functional, Persian carpets of this quality were seldom used as floor covering. They are among the most exquisite works of art produced in the Near East and they were highly prized by collectors in Europe, where their arabesques and varied designs were attractive complements to a painting such as the Brueghel on this page.

Coronation Goblet. English. 1714. Clear glass. Ht. 9⅞ inches. Ex-collection Sir Hugh Dawson, Bart. Such goblets were probably made for the Coronation of King George I. The decoration of "nip't diamond waies" and a trailed chain circuit is typically English.

JEAN-FRANÇOIS MILLET (1642-1679), called FRANCISQUE. *Landscape with Christ and the Woman of Canaan.* Oil on canvas. 37¾ x 51⅝ inches. Ex-collection Sébastien Erard; Comte de Franqueville; Mme. Darcy; Chevalier de Schoutheete de Tervarent; Count Zamoyski. Millet was an inspired interpreter of the landscape in French 17th century art. His style was a reflection of Poussin's, but unlike most French artists of his time, he never went to Italy. This subject is derived from the Biblical account in *St. Matthew,* Chapter XV.

PIERRE VAN BOUCLE (1610-1686). *Basket of Fruit.* Oil on canvas. Signed and dated lower right: P. V. B. fecit. 1649. 20 x 24½ inches. Van Boucle was considered one of the most gifted still-life painters of his day by his French contemporaries.

Pair of Covered Vases. Dutch (Delft, "Metal Pot" factory or "Double Tankard" factory). Early 18th century. Tin-glazed, polychromed earthenware. Ht. with covers 26⅛ inches. Gift of Florence Scott Libbey, 1961. Inspired by Chinese porcelains, Delft earthenware in the 17th and 18th centuries was noted for brilliant glazes. This pair of vases was intended for use on top of a chest or mantel-piece.



THEODOR DE BRY (1528-1598). *Coat-of-Arms with ornamental borders.* Engraving. 1592. 5½ x 3 13/16 inches. Proof state, from *Emblemata Nobilitate et Vulgo Scitu Dignastum und Wappenbuchlein,* Frankfurt, 1592-1593. Ex-collections: A. von Lanna, Prague; Paul Davidsohn, Berlin. One of 27 prints given by Geoffrey R. Bennett, Toledo, 1962.

Double-chair Settee. English. About 1720. Walnut and walnut veneer. Ht. 41⅝ inches; length 56½ inches. Ex-collection: Myron C. Taylor, New York. Gift of Florence Scott Libbey, 1960. In the late 17th and early 18th centuries, the "Age of Walnut" dominated English furniture design. This settee was made toward the end of this period, when the sobriety of form and decoration of the Queen Anne period was still popular.

BENJAMIN WEST (1738-1820). *St. Michael and the Dragon.* Oil on canvas. 50⅛ x 23½ inches. West, important artist of Colonial America, was also renowned in England, where he became the second President of the Royal Academy. This painting and its companion on the facing page were painted in 1797 for Fonthill Abbey, the English house of William Beckford.

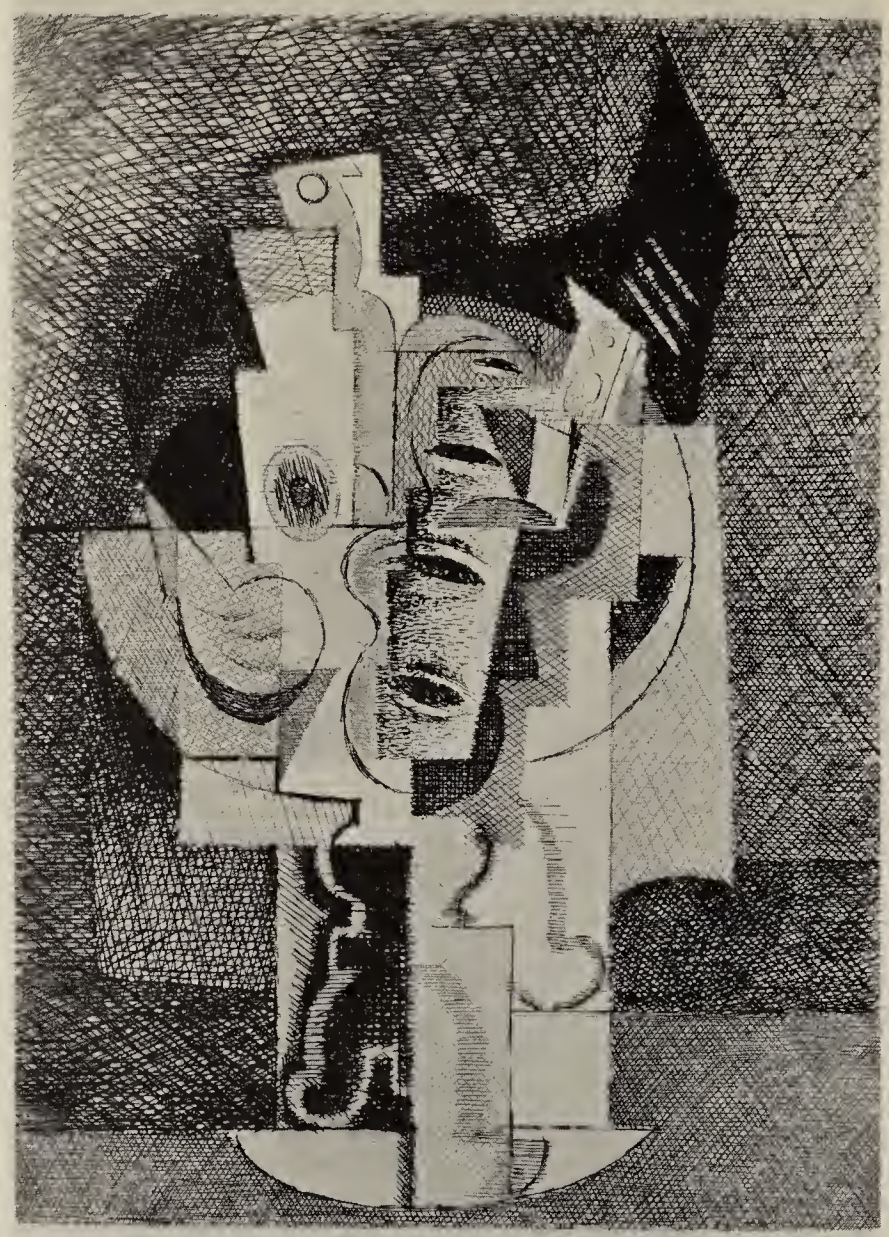
BENJAMIN WEST (1738-1820). *St. Thomas à Becket.* Oil on canvas. Signed and dated lower left: B. West/1797. Inscribed, lower center: St. Thos Becket. 50⅛ x 23¼ inches. The house of William Beckford in the Gothic style included stained glass windows in the great hall. These paintings were sketches, perhaps, for such windows, or for larger paintings. The forced perspective of the figures indicates that they were meant to be seen from some distance below.

HERE BEGINNETH THE TALES OF CANTERBURY AND FIRST THE PROLOGUE THEREOF
WHAN Aprille with his shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour,
Of which vertu engendred is the flour;
Whan Zephirus eek with his swete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halfe cours yronne,
And smale fowles maken melodye,
That slepen al the nyght with open eye.
So priketh hem nature in hir corages;
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes,
To ferne halwes, kowthe in sondry londes;
And specially, from every shires ende
Of Engelond, to Caunterbury they wende,
The hooly blisful martir for to seke,
That hem hath holpen whan that they were seeke.
BIFIL that in that seson on a day,
In Southwerk at the Tabard as I lay,
Redy to wenden on my pilgrymage
To Caunterbury with ful devout corage,
At nyght were come into that hostelrye
Wel nyne and twenty in a compaignye,
Of sondry folk, by aventure yfalle
In felawshipe, and pilgrimes were they alle,
That toward Caunterbury wolden ryde.

The Works of Geoffrey Chaucer ("The Kelmscott Chaucer"), page one. William Morris (1834-1896) printer, Kelmscott Press, Hammersmith, England. 1896. 16⅝ x 11⅜ inches. Probably the greatest single achievement of the poet-artist-designer William Morris was the founding of the Kelmscott Press in 1891. "The Kelmscott Chaucer" printed there is considered one of the most beautiful books in the world. The woodcut illustrations for this work were designed by Sir Edward Burne-Jones, and the decorative borders were by Morris.

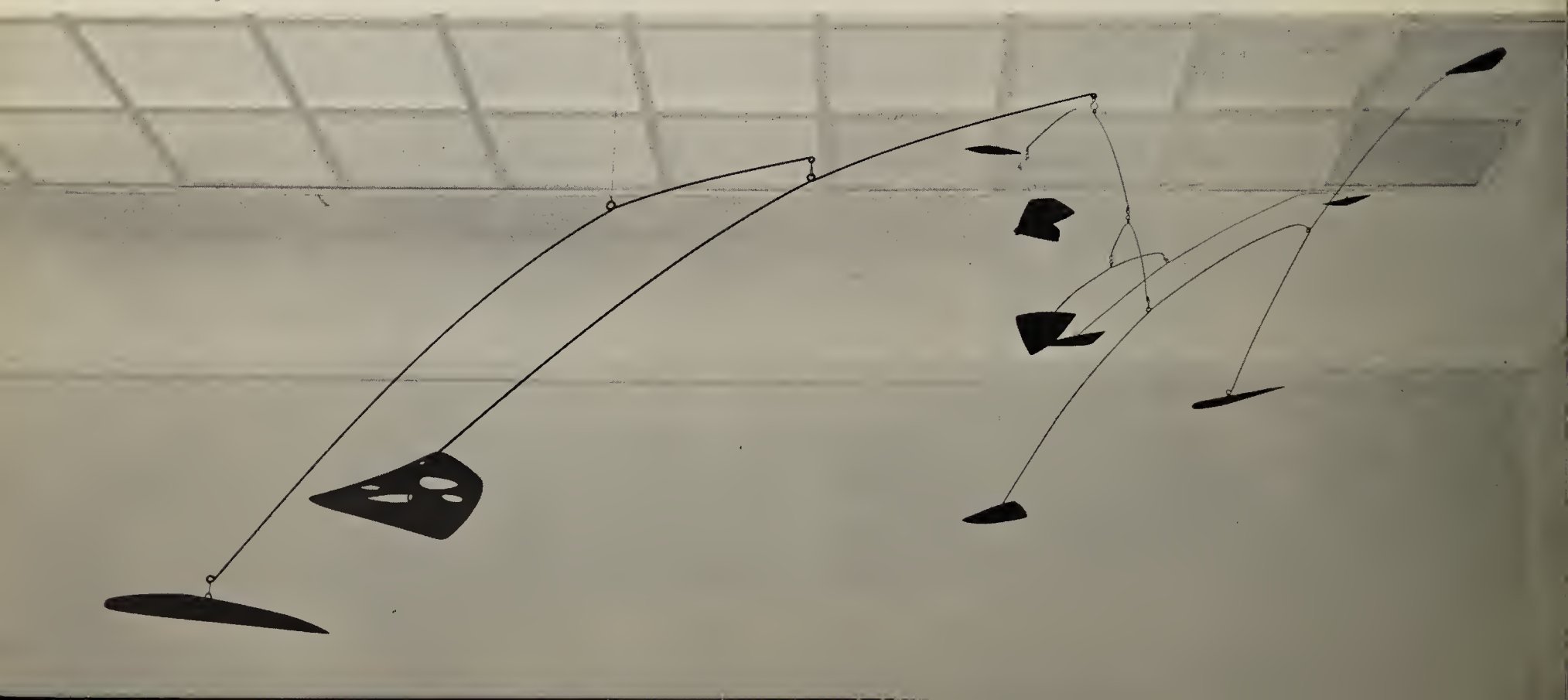
JOHANNES BOSBOOM (1817-1891). *Amsterdam, The Amstel River.* Oil on canvas. Signed lower left: JB. 18 x 30⅝ inches. Ex-collection W. J. R. Dreesmann, Amsterdam. Bosboom continued the tradition of Dutch landscape painting in an Impressionist manner. Painted about 1883 along the banks of Amsterdam's largest river, the Amstel, this view includes the famous Amstel Hotel at the far right. In the center of the painting is the Hoogesluis Bridge.

JULES DALOU (1838-1902). *Side Table.* About 1863-1864. Bronze and ormulu with Breccolito marble top. Ht. 42⅞ inches; length 63 inches. Ex-collection Marquise de Paiva, Paris. This table is one of four commissioned by the Marquise de Paiva for her sumptuous town-house in Paris. The artist, Dalou, was one of the major French sculptors of the latter half of the 19th century, and this commission assured his reputation.



LOUIS MARCOUSSIS (1883 - 1941). *Cubist Composition.* Color etching. About 1910-1915. 7 x 4⅛ inches. This French artist was one of the early participants in Cubism, an important art movement of the early 20th century.

ALEXANDER CALDER (1898-). *Hanging Mobile: Horizontal Black with Red Sieve.* Sheet steel and wire, painted red and black. Signed: AC 57. Approximate length 9 feet.



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